

METAPHYSICAL, BAROQUE AND PRECIEUX POETRY by Odette de Mourgues. New York: Oxford University Press, 1953 \$3.70, 192p. Reviewed by CHARLES M. COFFIN, Kenyon College.

Odette de Mourgues charmingly admits being the victim of the "curse of a certain French tradition" which obliges her to try to bring complex & elusive terms "into the category of idees claires et distinctes." No one, I think, will doubt that her subject puts the tradition to a test, for it is her purpose to attempt a clarification of the meaning of her title words--metaphysical, baroque, precieux--as they are applicable to the Renaissance French poetry, roughly from Maurice Scève to Malherbe.

She brings off the exercise admirably, & is quite justified in her hope that some further benefit, beyond classification and definition, may accrue to the reader from her work. In fact, the extras are so notable as to merit report, & especially so because they are not really by-products of her learning but features integral to her method of analyzing her subject. Hence, as we appreciate this fact, we can better take hold of the larger contribution which she makes. There is first the solid abridgment of the historical "development" of the poetry of her period, which as the matiere under discussion expectedly supplies its principal documentation. There is the further perceptive reference to the English line, contemporary if not parallel; and, finally, there is her close inspection along the way of particular texts, which, although undertaken with an eye to the bearing of the art of the poems upon her central purpose of definition, nevertheless exist in their own right as impressive instances of practical criticism. Thus, however viewed, as contribution to aesthetic theory, to history, or to critical practice, Metaphysical, Baroque & Precieux Poetry is substantial. And, as a piece of tight scholarly composition in which the author is always aware that the substance under examination is poetry, the book should stand high as a model of how learning and criticism may collaborate when both are respected.

The "rough weather" ahead for anyone striking out upon such stormy topics as this book treats is well appreciated by the author--& by most of her readers. Granted that we are possibly acquiescent in the indeterminate state of the meaning of metaphysical, finding by now that we probably can identify it when it turns up, even if we can't define it, and granted that precieux has never worried us much so long as carried round in our minds as a touchstone for the sort of thing that "gentlemen wrote with ease," but we can hardly make any such concessions to baroque. It is different. We were rather late catching on to the word, & its critical uses are not yet assimilated, & may not be. Until the forties, I believe it was pretty well bound to its "gothic" connotation, but once released for larger uses its ambiguities have rather proved its convenience for confusing rather than enlightening. The sanity of Douglas Bush's comment that we have probably said enough when we acknowledge that baroque in poetry is "poetry like Crashaw's" would be acceptable enough if Crashaw was always baroque in the same way, or if our delayed awakening to its Continental applications did not make us suspect that English poets may have been considerably less isolated than we have sometimes thought.

Miss de Mourgues' first chapter on "The Welter of Terminology" is an informative comment on all this, and curiosity may be further satisfied by following up the items in her "Bibliography."

Our immediate curiosity, of course, is with her definitions. It would be a mistake, however, to give way to her 'answers' at the start. Actually her abstract conclusions may not finally strike us as so important or original as the way she reaches them and uses them to illuminate her poets. Her method generally is "analytical" rather than historical; she looks for the "individual characteristics" of particular poems & makes her classifications accordingly. Equally judicious & sound, she reckons that the terms must be taken "in connection." Thus, sensitive to the fact that in the verses of one and the same poet may well appear both metaphysical & baroque features, or precieux & baroque, she properly objects to the gentleman's agreement attitude among some scholars not to poach upon one another's specialty, when such a "contract" permits a Lebegue to regard everything baroque which his colleague Bray calls precieux.

In order to be more specific, let us look at some of Miss de Mourgues' specimens, which, in her judgment are illustrative of the three "styles." The first is Dizain CXLIV by Scève; the second, a passage from La Ceppede's Les Theoremes (II. LXXX); the third some stanzas from the earlier Charles d'Orleans. They are respectively examples of the metaphysical, the baroque and the precieux, and we are interested in de Mourgue's reasons from the classification.

- (1) En toy je vis, ou que tu sois absente:
En moy je meurs, ou que soye present.
Tant loing sois tu, tousjours tu es presente:
Pour pres que soye, encores suis je absent.
Et si nature outragee se sent
De me vecir vivre en toy trop plus, qu'en moy:
Le hault povoir, que ouvrant sans esmay,
Infuse l'ame en ce mien corps passible,
Le prevoyant sans son essence en soy,
En toy l'ostend, comme en son plus possible.

The poet here is "meditating" upon the "life" of complete union with his beloved & the "death" of living separate, within himself. Nature is outraged at the existence of such a death-in-life process. In the closing lines the poet perceives the final irony vindicating both nature & Le hault povoir which has arranged things this way, for while the ecstasy absorbing his identity in perfect union is acknowledged to be ideally right, there is the presumption that such a state is intellectually grasped but withheld from actual experience inasmuch as the identity of the poet does remain, as it must if the poetic action is to be accomplished.

The poem is essentially situational and dramatic. Metaphor is niggardly admitted, in lines 5 (outragee), 7 (pouvoir, qui ouvrant), & in 8 (Infuse l'ame), but even in these instances it is not pronounced, & nearly academic. We recognize, however, the drama & the tension as the I shifts from one relation to another in respect to the You, exhausting the possibilities of practical location in which the ecstatic climax is reached can be effected. The mind is engaged here as well as the emotions, as the dialectic of

paradox & frustration in fulfillment shows. It is a metaphysical poem. Miss de Mourgues remarks Sceve's concern with the "problem of the one & the many," and concludes that such a concern for the essential rather than for the accidental is characteristic of the metaphysical. The distinction is made clear in Miss de Mourgues' comparison of the dizain with Sidney's Sonnet LX (When my good angel guides me to the place). Sidney, treating a similar absence-presence situation, in her judgment, does not get beyond the accidental: "The problem here is not that of absence & presence/ i.e. in Sceve's poem/, but rests only on the accidental fact that Stella feels better disposed toward Astrophel when he is absent, so that the antithesis is not the expression of metaphysical difficulties implied by love." I shall come back to this for a moment after we have sampled her selection of the baroque and precieux.

After citing the familiar baroque passage from G. Fletcher's Christ's Victory (His cheekes as snowie apples sop't in wine, etc.) she gives us just before another English parallel from Crashaw's The Weeper, the following from Les Theoremes:

- (2) Ces yeux . . .
 . . . sont helas! deux soleils estipees,
 Le corail de sa bouche est ores jaune pale.
 Les roses et les lys de son teint sont fletris:
 Le rest de son corps est de couleur d'opale.

This is typical of the baroque celebration of the "loveliness of Christ's body," & is presented as an illustration of the "mystical aspect" of baroque. (The other aspects are "the apocalyptic," the macabre & the morbid, "the myopic & disconnected vision," and "the absurd.") Again, the "individual characteristics" are inferred from the text, & of course, here they are rather obvious: the "sensuous, decorative" metaphors, "pleasurable as suggesting sweetness and loveliness." Their recurrence in many poems, as the "lillies & roses, blood-drops like rubies, tears like pearls, etc." is emphatically noted, as well as the "network of recurrent motifs: tears, wounds, flaming hearts, the turtle & the Phoenix, and the grave and the nest embroidered with precious stones."

These remarks are the staple comment upon the religious baroque. As de Mourgues proceeds to generalizations & to the analysis of other "aspects" of this style, she becomes more interesting--& less objective. For example, such metaphors & motifs as those cited above are said to be "part of the ritual & not the metaphorical expression of the poet's inner experience." Such poetry, she goes on, "might yet have some value as a vision of life if it managed to draw from the religious theme which it thus presents to us the moral drama they include... ..as a rule, in this poetry the emotion does not rise from a moral drama," and, "if according to the Catholic tradition, the senses & the imagination may contribute to the glory of God, it does not follow that the Glory of God and of His Saints should contribute towards indulging the most intense cravings of the senses & the imagination."

The drift of her larger judgment, & it is a judgment, is seen in such as the following: the baroque exhibits a lost balance in the "reversal of values," a lack of equilibrium between the intellectual & the emotional (which the metaphysical attains as when La Ceppede moves "from the baroque to the metaphysical"). The baroque sensibility is moved agreeably by the "disorder on a colossal scale, by the total up-

setting of nature" in poems like John Davies' Triumph of Death, or in Saint-Amant's vision of "Les estoilles tombent des cieux, / Les flames devorent la terre." Here, obviously, the baroque is contrasting unfavorably with the humanism of the Pleiade poets generally, and particularly with the "magnificent arrogance of these monuments of self-reliance," erected in the "versified encyclopaedias" in the scientific poetry of Ronsard, Sceve, & Peletier. Her enveloping judgment, however, is the summary statement that baroque offers a "distorted vision of the universe, distorted through imagination and sensibility."

I shall deal briefly with the precieux. Miss de M's aptest exhibit, in my opinion, is a set of texts from Charles d'Orleans & Desportes. The verses of d'Orleans are from a rondel, opening with

- (3) Refraichissez le chatel de mon coeur
 D'aucuns vivres de Joyeuse Plaisance,
 Car Faux Danger, avec son alliance,
 L'a assiege, tout entour, de Douleur.

More than a century later, Desportes plays with the same comparison in a sonnet (La garnison d'Ennuis qui-Amour fait demeurer). Although the tone shifts from "a request for relief," in the one, as de Mourgues notes, to "despondency" in the other, & although the prosodic differences are evident at once, the rhetoric of the comparison is sufficiently close to justify her observation that a "chronology of precieux themes" is nearly impossible to establish.

For de Mourgues, the precieux is the poetry of metrical & formal ingenuities. But it is more--and less: it is, in her judgment, a poetry of "escapism." Its flight from the "complex of reality," even from "reality itself," is not, however, so much the function of the poetic imagination as of the conventional employment of an art & rhetoric dictated by the social exclusiveness of the precieux poets themselves. As the sophisticated members of the polite literary and social circles, they permit the elected poetical situations to harden into conventions, which are kept going as the practiced "obscurities" of diction, linguistic dislocations, use of hyperbole, antithesis, allegory, personification, periphrasis, logic faking, and witty pointes finales. In one way or another the precieux rhetoric, Miss de Mourgues concludes, effects a "mutilation of reality." The poetic enterprise aims at the production of an artificiality suiting the social manners which are practiced as the gesture of concealing rather than revealing such genuine human experience as engages the metaphysical art. As the baroque poet can become metaphysical when his mind and feelings are brought into collaboration on even terms, so the baroque "constituents... can also become precieux, when a baroque theme is adopted by the sophisticated groups."

The above illustrations are only samples of the texts the author cites as the source of the complex character of the "styles" she is trying to identify. I have indicated the drift of her generalizations and something of her practice of comparison as a means of distinguishing the "styles" and of marking their common occurrence in the same authors. She also has regarded the conditions under which one style may be transformed into another. It will be interesting to end with an estimate of the justness of her analysis. As said, de Mourgues works inductively, from the texts to the defining characteristics. At the same time she respects the broad historical conditions affecting the poetic process: the humanistic optimism, the general diffusion of petrarchan influence, the pressure of social and

courtly convention upon language, the effort of Counter Reformation to put the senses to religious uses, etc. But, we should ask, what principles direct the reading of the texts, leading to the selection of the "characteristics" assigned to the several styles? Here we find something a bit arbitrary, for she is obliged to respect existing definition, expectedly I should say, simply because she does not mean to keep the standard existing terms & not to invent new ones for the phenomena she discovers in the poems. Her starting point is not so altogether fresh as I may have intimated; but it is, nevertheless, interesting.

What she does is to assume that metaphysical, "among the confusion of ill-defined terms," is the "one term, at least, which has already been defined according to such methods of analytic study" as she herself proposes to make. "It is," she adds, "the most solid strand in the skein of tangled terminology--and might well prove to be the thread of Ariadne." Thus, metaphysical is a kind of "normative" condition or style for the poetry of her period--though, in fact, this is heavily qualified--by comparison with which we identify the baroque & precieux as special kinds of deviation. Another norm, I conclude would be the classical if a later period of poetry were under examination.

There is considerable sense in this strategy, and I commend it as strategy. Unfortunately, however, the metaphysical is not quite the constant that she assumes, &, as Mr. Mazzeo's recent "Critique of Some Modern Theories of Metaphysical Poetry" (MP 50:2, Nov. 1952:88-96) ably shows. Obviously, if the constant is not invariable, its application must be continually readjusted. Possibly de Mourgues is making this kind of qualification when at one time her notion of metaphysical would emphasize the "problem" of metaphysics, another, the blending of intellect & emotion, making it uncertain whether we are dealing with "theme" or with a kind of sensibility, & rather forgetting that finally its special quality may have to be located more squarely within the poet's own linguistic practice. For example, in applying this sense of "problem" to Sceve's disain (quoted above), Miss de Mourgues excludes Sidney's sonnet (No. LX) from the metaphysical and makes it out to be something of a precieux rhetorical exercise touching upon the accidental rather than the essential.

The respective assignments are justifiable--on her grounds; but there are other grounds. We might conclude, I think, that Sceve is not dealing with a problem at all in an intellectual sense, but with an elementary human enigma dramatically projected in a sequence of mounting paradoxes in whose climactic irony & mystery the poet feels himself involved. This is not to "naturalize" the poem, but rather to appreciate that according to temper or insight, experience itself on occasion may touch the "metaphysical," & that our own recourse to problem and formal doctrine, such as that of "the one and the many," is a convenience of explanation like paraphrase & not necessarily a statement of what the poet immediately felt the truth to be like.

It is not practicable to show how Sidney might be salvaged--not for the metaphysical, but possibly from the disadvantages of the comparison. Nor can we show how the "distortion" attributed to the baroque vision may be less a matter of unbalanced intellect & emotion than a permissible way of regarding the object in order for the poet to achieve a calculated effect, as Eliot reckons is often taking place in the "brain work" of Crashaw's "perverted intelligence." Again, if there

were space, I should like to consider further the applicability of the metaphysical "norm" with its regard for real experience to the precieux poetry. One wonders whether it may not be only by this comparison that its "decorative" and surface features avoid contact with reality.

These implied strictures are not entered to discredit the book. I have meant to make clear at the start my admiration for what its author has accomplished. If anything, they intend only to show us how uncooperative the poets are when we attempt to bring them into line, and into what difficulties all of us run when we are responsive to the "curse" of trying to discover categories which are claires et distinctes.

*****MISCELLANEOUS NOTES. James Joyce's "almost boundless admiration for the Divina Commedia" had as a consequence a fierce contempt for Paradise Lost according to his brother, Stanislaus Joyce, in The Listener, Mar. 25. **ANNIVERSARIES: deaths in 1654: Selden, Balzac, Cyrano de Bergerac. In 1654 Jewish settlement in what is now the USA began in New Amsterdam. 1655: Alexander VII becomes Pope; Jamaica conquered; Milton writes "On the Late Massacre" & Pro Se Defensio; Cromwell's 2nd Parliament met. The Anglo-Swedish Treaty of 1654, negotiated by Bulstrode Whitelocke occasioned a 1954 exhibition at the public record office in London. The documents shown included an inventory of what he took with him---13 "diaper tableclothes," an assortment of saltcellars, 69 Trencher plates, and "a bed of black velvet."

**SOME RECENT BOOKS: Giuliano Pelligrini, Barocco Inglese. Firenze: G. D'Anna, 1953, 245p. **Ludovico Ariosto Orlando Furioso, trans. Allan Gilbert. N.Y., Vanni, two vols, \$27.50. **Imbrie Buffum, Agrippa d'Aubigne's Les Tragiques. A Study in the Baroque Style in Poetry. New Haven: Yale Romanic Studs. 2S, #1, \$2.50--Chapters on Energy, Spectacle, Incarnation (sense of the concrete), Paradox & Mutability; comparison of adaptations of Balm 23 by CRASHAW and d'Aubigne. **John DONNE, Divine Poems Devotions, Prayers, Peter Pauper Press, 1954, \$2.50. **Old English Coffee Houses (Miniature Bks 3), Rodale Press, 32p, \$1.25. **K. Mott's The Emperor's Clothes, reviewed from the British ed. in our last issue, is now published by Indiana UP for \$4.

**Gustave Reese, Music in the Renaissance (15-1600 musical styles), Norton, 1039p, \$15. **The One-Track Mind, 17-180 French love poems with trans. by Dams Taylor, Library Publishers, 117p, \$2.95. **John Lough, Introduction to 17c France, Longmans \$3.75. **Lafontaine Fables, trans. Marianne Moore, Viking, \$5. **E.H. Wilkins History of Italian Literature, Harvard. Jacob Boehme, Confessions, ed. W.S. Palmer, Harper, \$2.25. **Reprint of J.R. McCullough, Early English Tracts on Commerce, 464 Cambridge UP. **L.D. Pinkham, Mm III & the Respectable Revolution, \$4.50. **W. Notestein, The English People on the Eve of Colonisation, Harper, \$5.

**V. de Sola Pinto, Restoration Carnival. 5 Courtier Poets. Folio Soc., 1954, 18s;--Biographies & verse of Rochester, Dorset, Sedley, Etherege, Sheffield. **Jack Lindsay, Civil War in England. Muller, 15s;--undocumented journalism by a leftist amateur.

**Wm Browne, Circe & Ulysses. The Inner Temple Masque ed. Gwyn Jones. Golden Cockerel Press 1954, 12 guineas; 4 guineas;--A sound text of this 1614-5 masque about an idyllic world; based on the 2 mss. **M.S. Briggs, The English Farmhouse, Batsford, 1953, 21s;--A region study showing the extension of Renaissance influences from great houses to those of yeomen, chiefly in the 16-17c.

BACK ISSUES OF THE NEWS MAY BE OBTAINED FROM RAY ARMSTRONG, ENG. DEPT, LEHIGH U., BETHLEHEM, PA. 25¢ each.

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DESIDERATA FOR MODERN LATIN LITERATURE.

(1) A supplement to existing Latin dictionaries which would collect the various materials found in existing editions of Modern Latin works. (2) Better bibliographical service than that available in L'Année Philologique, PMLA, etc. (3) More translations. (4) A general history of modern Latin literature to summarize existing knowledge & furnish a firm point of departure for subsequent studies. Something is going to be done about each desideratum, particularly the last.

At the 1952 MLA meeting a proposal was made to organize a group of scholars to write a cooperative history of modern latin literature in two parts, (1) from 1400 to 1600, (2) from 1600 to the present. Since then the material for (1) has been divided according to the competence of active scholars, which means that the material will be handled according to genres with some nationalist subdivisions. A number of topics have not yet been assigned, but the project seems sure of completion. No publishing arrangements have been made.

The first aim of the cooperative history will be a single stout volume for 1400-1600, which will present the principal Modern Latin authors & genres. For the benefit of classical scholars, an attempt will be made to delineate the originality of Modern Latin compositions; for the benefit of students of the vernaculars, the comparative eminence & subsequent influence of Latin authors will be estimated. The professional student of Modern Latin will probably profit most from the bibliography, which, though it must be selective, will attempt to present all original scholarship of importance.

Spatial limitations will prevent the work from being as detailed as Bradner's Musae Anglicanae, for minor writers will have to be merely named or omitted entirely; yet the treatment of major authors should be full. The scope of the work will include the original Latin works produced from 1400 to 1600 by about 300 authors. Cursory though this general work will be, correspondence indicates that it will be most gratefully received.

Inquiries should be sent to the editor of Neo-Latin News, J.R. Naiden, 11237 First NW, Seattle 77, Wash.

CONTRIBUTORS & TOPICS FOR THE PERIOD 1400-1600

- L. Adams, Aberdeen, Scotland: The Lyric in Scotland.
- C. Backvis, Brussels: The Lyric & Epigram in Poland.
- L. Bakelants, Brussels: The Lyric & Epigram in the Low Countries; Interrelationships in the Low Countries.
- L. Bradner, Brown: Drama.
- F. Carmody, California at Berkeley: Translations from Arabic & Greek Scientific Works.
- D. Cizevsky, Harvard: Interrelationships with Eastern Slavic Literatures.
- M. Goldman, Illinois: Prose Fiction.
- L. Grant, British Columbia: Lyric in Italy; Pastoral Poetry; & (possibly) Epistles in Italy.
- D. Hay, Edinburgh: Dialogue.
- J. Herrman, Brussels: Fables.
- J. Rutton, Cornell: Epigram in Italy.
- V. Heltzel, Northwestern: Courtesy Books.
- E. Kern, Dramatic Criticism.
- W. Kirkconnell, Acadia: Hexameral Poems.
- I.D. MacFarlane, Cambridge: The Lyric in France.

- B.N. Nelson, Minnesota, Law & Jurisprudence; Summae de casibus conscientiae.
- J. Naiden, Seattle: Didactic & Philosophical Poetry.
- U. E. Paoli, Firenze, Maccheronic Poetry.
- G.B. Parks, Queens College: Travel Literature, Geography
- J.M. Patrick, Queens College: Utopias.
- B. Reynolds, New London: History & Historiography.
- E. Rogers, Wilson College: The Epistle in England.
- L. Ryan, Stanford: The Lyric & Epigram in England.
- E. Sanchez, Salamanca: Lyric Poetry in Spain.
- V. Saulnier, Sorbonne: The Epigram in France.
- J. Sparrow, Oxford: The Inscriptions.
- R. Soellner, Illinois: Educational Practices.
- D. Starnes, Texas: Lexica & Style Books.
- L. Stevens, Alabama: Educational Writings.
- A. Taylor, California at Berkeley: Learned Miscellanies
- G. Vallese, Napoli: Orations, Secular & Sacred.
- W. Weintraub, Harvard: Interconnections in Poland.

RECENT NEO-LATIN SCHOLARSHIP

RICHARD OF BURY, Philobiblon, ed. Antonio Altamura. Napoli: Fiorantino, 1954, 157p:--Written in 1344, the Philobiblon has had 15 previous eds & numerous transls. Altamura describes the 46 known mss, gives a text, variants, Biblical parallels, index scriptorum, & a glossary of unusual words. Though written in medieval style, cur-sus planus, the humanistic content kept this treatise very much alive in the later period. Following current practice, the editor preserves medieval spelling.

BOCCACCIO: Vincenzo Romano, "Ancora della doppia re-

dazione della Genealogia del Boccaccio e di altri problemi inerenti al testo," Belfragor 8(1953) 1-35:-- Detailed argument based on ms readings. Conclusions: there are 2 revisions of Genealogia made by Boccaccio. Consequently, R. denies previous explanations of variants as due to faulty ms, censors, Boccaccio's haste, etc.

TRANSLATIONS. W. Leonard Grant, "Ut Universo Orbi Prodessent," Phoenix 8(1954) 64-70:--Reviews transls. into Latin of major vernacular works of Dante, Boccaccio, Chaucer, Spenser, Milton, Camoens, Cervantes, etc.

CHINA. F.M. Wasserman, "Latin as a World Language: The Treaty of Nerchinsk 1689," Classical Wkly 46(12 Ja-53), 83-4:--Father Gerbillon S.J. & a learned Pole composed the Latin text of the treaty which was the first legal instrument of peace between China & Russia. The two countries used Latin in further exchanges until 1725.

SPAIN. M. Evilia Sanchez, now a nun, has completed a doctoral thesis on the Latin poetry of Salamanca Univ. & also a treatise on the Latin poetry of Spain, 1500-1700, which, translated & abridged will appear in the cooperative History of Modern Latin Literature.

BIBLIOGRAPHY. J.R. Naiden's 2nd ed of "Roster of Scholars Proficient in Modern Latin Literature 1400-1950" lists nearly 300 scholars, titles of more than 1000 scholarly products, & references to nearly 400 modern authors. Publication was made possible through subvention of Seattle University.

BEMBO & PICO. Le epistole "De Imitatione" di G. P. della Mirandola e di Pietro Bembo a cura di Santangelo. Firenze: Olschki, 1954, 96p, \$2.40:--Revised text leans partly on unnoted Basel ed. 1518. S demonstrates that the postills attributed to Bembo are by another hand.

LEXICON. Lexicon mediae et infimae Latinitatis Polonorum. Vol. I, Fasc. 1 (a-actor), Fasc. 2 (auctoratus-aequatio). Warsaw: Polska Akademia Nauk, 1953, 176p, Zl 52:--To be considered later with other lexicographical publications.

WE NEED THE FINANCIAL SUPPORT OF NEW SUBSCRIBERS.

ABSTRACTS OF PERIODICAL ARTICLES

Edited by CHARLES C. MISH, Maryland

We are deeply indebted to the scholars who provide the abstracts for the NEWS, especially Dr. Mish who gathers and edits them and writes a prodigious number of them himself. Unsigned items below are by him. The other contributors (indicated by initials) are: Joseph A. Bryant Jr. Vanderbilt; Macdonald Emslie, University College, London; Maurice A. Hatch, Kentucky; Hanford Henderson; William B. Hunter Jr. Wofford; Harrison T. Meserole, Maryland; Ernst J. Schlochau, Queens Coll. & JMP. We will be grateful if readers will send off-prints or abstracts of articles which we overlook.)

BACON: M.E.Prior, "Bacon's Man of Science," JHI 15:3 (Jn 54) 348-70:--B's New Scientist would be selfless, possessed of humility, interested solely in attaining truth which, realistically, he knew to be the achievement not of one man in one era but of a supra-national commonwealth of scientists.--EFS

BAROQUE ORGAN: F.T.Kennard, "The Baroque Organ," The Organ 32(1952) 24-9:--Refers to "a cult for the worship of the ancient organs of Germany & the Netherlands," & points out that several of these have been rebuilt since the 17C. Present performers on them "do not understand the art of build-up. With them it is always 'Full manuals with mixtures & reeds.' "--ME

BAROQUE HEROES: H.H.Weil, "The Conception of the Adventurer in German Baroque Literature," GermanLit 6ns(1953) 285-9:--2 types emerge: the princely hero in novels of high life; the socially indeterminate 'Picaro.' Both get involved in adventure rather than seeking it; they do not enjoy their exciting adventures; adventure does not substantially modify their personalities. These heroes "stand for Man generally" & exemplify Man's normal fate in this world; their careers are "meant to show the reader that Man has at every moment & in every situation the same choice between virtuous piety & irreligious worldliness."--ME

BIBLIOGRAPHY: M.I.Fry & G.Davies, "Supplements to the STC 1641-1700" HQA 16(1952-3) 393-436:--Lists some 250 items owned by Davies or Huntington & Clark Libraries. (Offprint, 25¢).

BULL: H.H.Hoppe, "John Bull in the Archduke Albert's Service," Mus&Lit 35(1954) 114-5:--Bull was organist at the Chapel Royal only a year (1613-4) & ceased probably because of protest from Jas.I, though he continued to receive gratuities. --M.E.

BURTON: R.M.Browne, "Robert Burton & the New Cosmology," MLQ 13(1952) 131-48:--B opposes Ptolemaic system, distrusts Copernican, at one time leans to that of Origanus (earth has daily but no annual motion), but in the end is the partisan of no system.

BURTON: W.R.Mueller, "Robert Burton's Satyricall Preface," MLQ 13(1954) 28-35:--The organic satire of the preface is provided by B's world view: the whole world is mad or melancholy. He uses the preface to justify the Anatomy as a whole.

BUTLER: E.D.Leyburn, "Rudibras Considered as Satiric Allegory," HQA 16(1952-3) 141-60:--B's intention is mockery thru distortion; did not wholly solve problems arising from choice of fable (mock hero in a real world) as is especially to be seen in awkward shifts of focus in the harangues.

CAREW: Macdonald Emslie, "Carew's Disdaine Returned," Explicator 12, Oct 53:--meaning of end couplet discussed.

CASUISTRY: G.L.Mosse, "The Assimilation of Machiavelli in English Thought: The Casuistry of William Perkins & Wm Ames," HQA 17(1953-4) 315-26:--Much of

the Machiavellian justification for the use of policy arose not thru study of M but because his ideas coincided with a trend of English casuistical divinity which had practical and theological roots.

CATCHES: E.F.Hart, "The Restoration Catch" Mus&Lit 34(1953) 288-305:--The Restoration catch comes between the eras of the Ravenscroft catch & the 18C catch. Its social setting discussed; characteristics of its verse & music; indecency charge defended. There is no discoverable difference between what is termed catch and what round, tho there are such differences between the Ravenscroft & the Restoration catch. --M.E.

CHIMES: R.T.Dart, "The Ghent Chime Book," GelpinS.J 6(1953) 70-4:--"French, Italian & English tunes rub shoulders with those from Holland & Belgium. Protestant carols with Catholic hymns" in a repertory of the Ghent carillon 1661-93, which records popular taste during the period. --M.E.

CORELLI: S.Deas, "Arcangelo Corelli," M&L 34(1953) 1-10:--Defends reputation; lists & discusses works, life.

DANIEL: C.O.Seronsy, "Daniel's Panegyric & the Earl of Hertford," FQ 32(1953) 342-4:--New light on D's relations with H, based on bibliographical evidence of inserted leaf in 1603 folio.

JOHN DONNE

(1) R.M.Adams, "Donne & Eliot: Metaphysicals (sic)," Kenyon 16(1954) 278-91:--A basic psychological element in the metaphysical style of D & E seems to be the assertion of temperament over logical or conventional categories; the assertion cannot help involving a poet in self-dramatization; it in turn liberates stylistically explosive energy.

(2) M.Bewdley, "Religious Cynicism in Donne's Poetry" Kenyon 14(1952) 619-46:--D's Songs & Sonets, in their outrageous cynicism & abuse of religious imagery, represent a calculated means for breaking the bonds of D's Roman Catholicism; his success is symbolized in those two "masterpieces of religious cynicism," Anniversaries.

(3) C.M.Coffin: review of 1st 2 vols. of Sermons by Donne, ed. Potter & Simpson: Kenyon 16(1954) 292-8.

(4) C.Collins, "Donne's The Canonization," Explicator 12 Oct. 53:--Structure beautifully emphasizes idea of the poem; falls into 2 mirror-image halves, one the defence, one the offence.

(5) G.Herman, "Donne's Holy Sonnets XIV," Explicator 12, Dec. 53:--Poem's basic metaphor is clear & consistent thruout & does not change. Cf. J. Levenson, ibid. Ap 54, who finds not one extended metaphor but 3 conceits.

(6) E.McCann, "Donne & St. Teresa on the Ecstasy," HQA 17(1953-4) 125-32:--Striking esthetic & psychological similarities of The Ecstasy & the mid-portion of St. Teresa's Vida, though indebtedness is not proved.

(7) A.Warren, "The Very Reverend John Donne," Kenyon 16(1954) 268-77:--Rejects the "rake-saint" dichotomy as overexaggerated on either side; D's theological position, attitude toward the Bible, sermons.

(8) G.Keynes, "John Donne's Sermons" TIS 2730 (28 May 54) 351:--Describes acquisition from Bridgewater Library containing ms versions of 8 sermons by D & a Latin letter by Th. Egerton, who played 2nd brother in Comus. (JAB)

(9) E.Gardner, "None other Name," Sobernast (London), 3(1953) 7-12:--Donne writes & speaks as a member of a church which, unlike the Roman & Geneva, did not hold a theory of the Church which "unchurched" other Churches, but he lamented Christian disunion. --M.E.

DRAMA

BEAUMONT: John p.Cutts, "A Bodleian Song-Book" M&L 34(1953) 192-7:--Identifies MS used in Fellowes' Songs & Lyrics from the Plays of Beaumont & Fletcher 1928,

lists its contents, traces authors of many of the lyrics.

BETTERTON: W.A.Armstrong, "The Acting of Thomas Bet-

terton, "English 10 (1954) 55-7:--Summarizes B's stage career 1659-1710, his 120 or more roles; evidence for his devotion to his art & his self-training. He "was not so much a naturalistic actor as one who made existing styles more flexible & subtle." --M.E.

GAMES: J.T. McCullen Jr., "The Use of Parlor & Tavern Games in Eliz. & Early Stuart Drama," MLQ 14(1953)7-14: Games occur frequently & form a noteworthy dramatic convention during the period; examples discussed.

GOFFE-GOUGH: N.F.O'Donnell, "Authorship of The Careless Shepherdess" PQ 33(1954) 43-7:--Ascription to Thos. Goffe; unlikely; possibly by John Gough (Goffe).

MASSINGER: D.B. Clark, "An 18C Adaptation of Massinger" MLQ 13(1952) 239-52:--Compares Rowe's Fair Penitent with The Fatal Dowry.

MOLIERE: M. Deanovic, "Le Theatre de Moliere a Ragusa au xviii Siecle," RLQ (1954) 5-15:--Notes on theater at Ragusa (Dubrovnik) during late 18C, when local impressarios revived Moliere after an earthquake.--M.H.

MIDDLETON: G.R. Price, "The Huntington MS of A Game at Chess" MLQ 17(1953-4) 83-8:--Full description of ms, which contains 18p in M's handwriting.

THE OLD LAW: G.R. Price, "The Authorship & MS of The Old Law," MLQ 16(1952-3) 117-39:--1659 4to almost certainly printed from a perfunctorily revised promptbook substantially in Massinger's hand; text 60% Middleton, 40% Rowley, revised by Massinger; composed ca. 1614.

SETTLE: T.P. Haviland, "Elkanah Settle & the Last Heroic Romance" MLQ 15(1954) 118-24:--Settle's stage adaptation of Scudery's Ibrahim.

WYAT: P. Shaw, "Sir Thomas Wyatt & the Scenario of Lady Jane" MLQ 13(1952) 227-38:--Re-analyzes Wyatt to clarify its relation to its probable lost original.

JOHN WEBSTER

(1) M. Fraz, "The Duchess of Malfi" TLS 2753(18Jun.54) 393:--Source of scene with dead hand & mock corpses is Herodotus' story of thieves of Rhampsinius's treasure

(2) J.B. Brown, "On the dating of Webster's The White Devil & The Duchess of Malfi" PQ 31(1952) 353-62: Dates WD 1612 or winter 1612-13; DM in 1613-14, with no need to assume a revival in 1617-18.

(3) S. Schoenbaum, "The Revenger's Tragedy: Jacobean Dance of Death" MLQ 15(1954) 201-7:--Play fuses elements of tragedy, melodrama, farce to produce a macabre unity whose effect is much like that of a Totendanz.

(4) R. Ornstein, "The Ethical Design of The Revenger's Tragedy" ELH 21(1954) 81-93:--Play expresses intense but only temporary disillusion of a very orthodox and conservative mind. Its ethical design, like that of Volpone, shows a world apparently without moral law, yet one in which a moral law operates thru the inevitable processes of human psychology.

(5) R.W. Dent, "Pierre Matthieu: Another Source for Webster" MLQ 15(1954) 75-82:--Adds FM's The Heroysk Life ... of ... Henry the fourth (1611, Eng. tr. 1612) to the growing list of W's sources; the 4 passages in Malfi help to date the play's composition.

(6) R.G. Howarth, "John Webster's Classical Nescience" (Abstract of paper to Sydney English Assoc):--Webster's paraded classicism was both derivative & inaccurate; no evidence that he attended university or inn of court. He never quotes or refers to Greek at 1st hand. Most of his Latin quotations are traceable to titlepages or dedications, etc. His classical references & allusions are conventional. His later writings indicate that he eventually learned some proficiency in Latin. (Fuller summary in Sydney Univ. Union Recorder 14 Oct. 1954.)

DRAYTON: B. Juel-Jensen, "Polyolbion, Poemes Lyrick & pastorall, Poems 1619, The Oyle, & a Few Other Books by Michael Drayton," The Library 5s:8(1953) 145-62:--A bibliographical account with new material on the

Polyolbion portrait of Prince Henry. Contemporary bindings & prices are also discussed. --M.E.

DRYDEN: J.M. Aden, "Dryden & St. Evremont" CompLit 6 (1954) 232-9:--Contrary to general impression, St. Ev. exerted little influence upon Dryden.

DRYDEN: John H. Smith, "Dryden & Flecknoe: A Conjecture" PQ 33(1954) 338-41:--Why did D pick on F? Possibly because F unwittingly offended D in the prologue to his Emilia 1672, a new version of Erminia 1661.

DRUMMOND: R. Ellrodt, "More Drummond Borrowings" HLQ 16(1952-3) 305-10:--Borrowed from Purchas his Pilgrimage & Passarat's Consolation a Mme de Givry 1593 for Midnight's Trance.

ELLEGY: H.T. Swedenborg Jr., "More Tears for Lord Hastings" HLQ 16(1952-3) 45-51:--Account of the elegies on the death, 1649, of the 6th Earl of Huntingdon's only son; prints some verse from ms for the first time.

FULLER: J.O. Wood, "Thos. Fuller's Oxford Interlude," HLQ 17(1953-4) 185-208:--Suggests that F occupied his enforced leisure at Oxford in late 1643 by composing a verse play Andronicus (pub. anon. 1661); some critical commentary; discussion of its relation to Fuller's Life of Andronicus, 1646.

GIBBONS: W. Palmer, "Gibbons' Verse Anthems" Mus&Lit 35(1954) 107-13:--24 of Orlando G's 39 anthems are verse anthems. The innovations of form they reveal.

GLANVILL: J.I. Cope, "The Cupri-Cosmits; Glanvill on Latitudinarian Anti-Enthusiasm," HLQ 17(1953-4):----Prints final portion of an ICU ms giving earlier version of G's "Anti-fanatical Religion & Free Philosophy" in his Essays 1676. Portion printed offers a sort of annotated bibliography of the chief works of the movement which carried Cambridge Platonism to Restoration Latitudinarianism.

GRACIÁN: L. Stinglhamer, "Gracián et la Compagnie de Jésus" HR 22:3(Jul.54) 195-207:--Gracián in his almost clinical study of human behaviorism is representative of the approach & philosophy of the order and of St. Ignatius. G's 3 primary sources were Loyola's Exercitia, Pere de Camara's Memorial, & the writings of Pedro de Rivedaneyra. --E.J.S.

GREVILLE: S. Blaine Ewing, "A New Ms of Greville's Life of Sidney" MLR 49(1954) 424-7:--Brief description of Ms 295, Shrewsbury Public Library, a scribal copy offering a version of the text different from the ms in Trinity College, Cambridge, & the 1652 edition.

H.N. Maclean, "Fulke Greville: Kingship & Sovereignty" HLQ 16(1952-3) 237-71:--Greville's concept of the nature and power of kingship.

HERBERT: E.A. Leach, "John Wesley's Use of George Herbert" HLQ 16(1952-3) 183-202:--W adapts H's poems for his hymns because their religious viewpoints have much in common; W "improved" upon H, bringing him up to neo-classical standard.

Macdonald Esslie, "Herbert's Jordan I" Explicator 12, Ap. 54:--The last 4 words of the poem enact what the rest advocates; a simple, straightforward statement

HISTORY: E. Hobsbawm, "The General Crisis of the European Economy in the 17C" Past&Pres 5(1954) 33-53:--The crisis was the last phase of the general transition from feudal to capitalist economy. Evidence presented to demonstrate the crisis & its causes. --M.E.

--E. Mercer, "The Houses of the Gentry" Past&Pres 5 (1954) 11-31:--The development of the houseplans of 17C aristocracy & gentry is determined by the changing social relationships of their builders. Two distinct "streams" in planning development reflect a division between "courtiers" & "gentry." In the 1st, there is movement from the traditional medieval plan & from the 1610's evidence of declining fortunes. From mid-17C, the "gentry" plan dominates, expressive of Civil War triumph.

HOOKER: C. Rossiter "Thomas Hooker" NEQ 25(1952) 459-88:--Life, political ideas, position in New England.--BTM

JONSON: G. Hemphill, "Jonson's Fit of Rime against Rime" Explicator 12, Jun. 54:--"Rime" must mean "all the conventions of verse, particularly the modern ones"; the poem is then an exercise in metaphysical playfulness, not an animadversion against rhyming.

KING: R.F. Gleckner, "King's The Exequy" Explicator 12 May 54:--The poem goes from grief & despair to hope and to the fulfillment of that hope.

LITERARY CRITICISM: B. Weinberg, "From ARISTOTLE to Pseudo-Aristotle," CompLit 5(1953) 97-104:--Commentaries of Robertello et al. thru those of Castelvetro & Boileau reveal shift from Poetics' emphasis on poem & unspecified audience to neo-classical concern with more specific demands. --H.H.

LUTE: P. Oboussier, "Turpin's Book of Lute-Songs" MAL 34(1953) 145-9:--The MS book in Rowe Library, King's C, Cambridge, described; dated c1610-15; songs listed. Four (anon) are not found elsewhere; others are in published lutenist volumes. Parson's Pandolpho is given in an ornamented version different from that which Warlock published. --M.E.

LYRICS: E.F. Hart, "Caroline Lyrics & Contemporary Song-Books," Library 58:8(1953) 89-110:--Songbook versions of HERRICK & CAREW frequently represent earlier drafts of the more polished versions appearing in their collected works. Musical MSS do not give accurate texts, except where they are composers' autographs. (Several such MSS considered in detail). Playford's familiarity with Caroline composers probably grew out of his success as a music publisher. The varying degrees of care shown by Porter, the Laves brothers, & Gamble, in revision of words & music for publication are assessed. Songbooks & MSS can occasionally provide the best texts of lyrics.

MACE: E.D. Mackerness, "Thomas Mace: Additions to a Biography" MonMusRec 83(1953) 43-6:--References to M's activities as a music teacher; family connections. --M.E.

MARVELL: D. Bush, "Marvell's Horatian Ode" Sewanee R. 60(1952) 363-76:--Refutation of Brooks's interpretation of the Ode in Eng. Inst. Studs 1946. --H.T.M.

---Robert A. Day, "Marvell's Glew," PQ 32(1953) 344-6:--Suggests glaw (i.e. glue) the correct reading; M's source was a striking mistranslation in Gavin Douglas's Eneados.

MATHER: R.D. Hathaway, "Ye Scheme to Bagge Penne": A Forged Letter Smears Cotton Mather" WMQ 10(1953) 403-21:--Reinvestigates the forged Mather letter in the Easton, Pa. Argus. --H.T.M.

---E.B. Schlesinger, "Cotton Mather & his Children," WMQ 10(1953) 181-9:--Family relations, especially with his son Samuel. --H.T.M.

METAPHYSICALS: J.A. Mazzeo, "A Critique of Some Modern Theories of Metaphysical Poetry," MP 50(1952) 88-96:--Bruno's principle of universal analogy as poetic is a likelier fount of "Metaphysical" poetry than Petrarchan traditions, Ramistic logic, baroque, or emblems. --H.H.

MANUSCRIPT ACQUISITIONS: Reported in the Annual Report of the Friends of the National Libraries:

(1) Record Office of the House of Lords: Private letters of John Browne, Clerk of the Parliaments 1640-91. These contain: i. Letters & State Papers 1637-41: procedure in, & petitions concerning, the trial of Strafford; procedure for petitions; text of the Lord Keeper's speech 5 Nov. 1640. ii. Letters & State Papers 1572-1636 dealing with the Earl of Bristol; papers impounded from Laud 1644; some of the Durye Mission papers. iii. Letters & State Papers 1648-1710: account of a council between Cromwell & Bradshaw 1656; etc.

(2) Bodleian Library: 165 letters from Locke to Peter King on investments, friends, etc.

JOHN MILTON

(1) T.S.K. Scott-Craig, "The Craftsmanship & Theological Significance of Milton's Art of Logic" HLQ 17(1953-4), 1-16:--The Logic, a brilliant adaptation of Downham's Commentarii in P. Rami, involves M's theology & poetry because of his use of the detached axiom as a logical tool to expose illogicalities in Protestant orthodoxy.

(2) F.F. Madan, "A Revised Bibliography of Salmasius's Defensio Regia & Milton's Pro Populo Anglicano Defensio," Library 58:9(1954) 101-21:--Corrects & adds to the material in his "Milton, Salmasius, & Dugard" The Library n.s. 4(1923) 119-45. --M.E.

(3) A.G. Chester, "Milton, Latimer & the Lord Admiral," HLQ 14(1953) 15-20:--Defends Latimer against M's charge of lies & slander in the case of Thomas Seymour.

(4) W.A. Turner: Reply to TLS review of Wolfe's Yale ed of Milton's Prose I (30 Jul. 54: "a massive sepulchral slab") & to D.C. Allen's review (that the editing, if it is compared with Potter & Simpson's Donne, is amateur)

(5) S. Kliger, "Milton in Italy & the Lost Malatesti MS," SP 51(1954) 208-13:--Discovery in Florence of a MS of La Tine, with minor additional records. Not the MS owned by Milton. --W.B.H.

(6) E.A. Block, "Milton's Gout," Bull. Hist. Medicine 28 (May-Jun. 54) 201-11:--The initial attack occurred ca. 1664-6, lasting 5 to 8 days, recurring probably 2 or 3 years later; then more frequently until he "was visited with Goutte spring & Fall" (Aubrey); some joints permanently stiffened. Deposits known as chalkstones or tophi afflict hands & feet 6 to 8 years after 1st attack. Milton probably avoided bleeding, purging & sweating as "cures," tho Aubrey notes that he took "manna" (exudate of flowering ash) as a laxative. Heredity was a predisposing factor (His nephew John had gout); also the greater incidence of the disease in males. During 1664-70 Milton was able to take daily walks or exercise on a pulley (Toland). As late as 1670 he was able to walk in the streets. Samson Agonistes, traditionally written during the latter part of this 6-year period unmistakably refers to gout (624-7 & 199-700), which is evidence for this date of composition. Despite constant pain in the last 4 years of his life, M bravely continued to write & to maintain good humor: "he would be cheerful even in his Goutte-fits" (Aubrey). --JMP

(7) G.W. Whiting & Ann Grossman, "Milton & True Love; or Comus 1741" TLS 2746 (17 Sep. 54) 591:--Anon. author in Gentleman's Mag. Feb. 1741, quotes lines from Dalton's version of Comus 1735, unaware that M did not write them

PARADISE LOST (8) J.B. Broadbent, "Milton's Hell" HLQ 21(1954) 161-92:--Two important points: Hell reaches thru FL, forming a dark background against which Paradise is to be seen; if we find Hell attractive, devils admirable, we must accept this as a criticism not only of Milton but of human nature, including ourselves.

(9) F.L. Huntley, "A Justification of Milton's Paradise of Pools. FL 3:431-99."--Thru images of wind and monstrous birth this apparently digressive passage is associated with Bk. I, the birth of Sin & Death in II; anticipates the temptation & fall in IX; as projected history it foreshadows the historical effects of Adam's sin in Bks XI and XII.

(10) M. Giovanni, "Milton's FL IV.131-93" Explicator 12(Oct. 53):--Takes issue with Brooks & Hardy; finds "savage hill" (line 172) an objective image having no special metaphorical implications. Cf. G. Koretz, "Milton's FL IX.910" ibid. Jun. 54, which also insists on the objective meaning of the line.

(11) A.R. Benham, "Things Unattempted Yet in Prose or Rime" HLQ 14(1953) 341-7:--The novelty is in the medias res technique of narration.

(12) A. Oras, "Goddess Humane (FL IX.732)" MJR 49 (1954) 51-3:--Humane/human, a typically Miltonic oxymoron.

NATIVITY ODE (13) L.Nelson Jr. "Gongora & Milton: Toward a Definition of the Baroque" ComLit 6(1954) 51-3: Alternation of tense within a lyric as a test for the baroque; analysis of G's Polifemo & Milton's Ode.

SAMSON AGONISTES (14) J.C.Maxwell, "Milton's Samson & Sophocles' Heracles" PQ 33(1954) 90-1:--M takes the idea of alternate destinies & gives it irony by making them not really alternate but complementary ("This day will be remarkable in my life / By some great act, or of my days the last." 1388-9.

(15) R.I.McDavid Jr. "Samson Agonistes 1096: A Re-examination," PQ 33(1954) 86-9:--The reading "I should have forc'd thee soon wish (NOT with) other arms" is the only one supported by the evidence of pre-1720 texts.

NITRE (16) H.Guerlac, "The Poet's Nitre" Isis 45:3:141, (Sep.54) 243-55:--Explains 17C theory that air is composed of an inert mass & a small proportion of highly reactive particles called nitrous which made air suitable to breathe, reddened blood, & were needed for combustion; sulphur & nitre combined to cause lightning & earthquakes. Cf. PL II.937: "Instinct with Fire & Nitre" & the "Sulphurous and Nitrous Foame" (PL VI.512) which the devils mixed to make gunpowder. Parallel passages quoted from T. Browne, Dryden, etc. --JMP

MONODIES: N.Fortune, "Continuo Instruments in Italian Monodies," GalpinSJ 6(1953) 10-13:--Lists instruments which accompanied Italian secular chamber monody of 1602-1620, & the frequency of their use, noting the absence of the organ and bass viol. --M.E.

NIXON: E.H.Miller, "Another Source for Anthony Nixon's The Scourge of Corruption 1615" HLQ 17(1953-4), 173-6:--Greene's Third Part of Cony-Catching.

OBOE: E.Halfpenny "The French Hautboy: A Technical Survey, Pt.I" GalpinSJ 6(1953) 23-34:--The oboe was the 1st of the modern woodwind group to receive a codified technique. Aspects of oboe technique collated. (ME)

OLDHAM: D.M.Vieth, "John Oldham, The Wits, & A Satyr against Vertue" PQ 32(1953) 90-3:--Prints a MS anecdote about Oldham; speculates on how he met the "wits."

PINTO DELGADO: A.D.H.Fishlock, "La Plainte de Joao Pinto Delgado sur le Pillage des Tresors du Temple" RLQ 28(1954) 66-75:--The Portuguese poet took source material from Philo the Jew, Jerome's Bible, Cornelius & Lapide, etc.

PHONETICS: Christopher Cooper, English Teacher 1687, ed. Bertil Sundby (Lund Studies in English XXII: Lund, 1953):--The introduction deals with this early work on English pronunciation; its sources & methods; its relationship to Grammatica Linguae Anglicanae 1685. --M.E.

PURCELL: A.Lewis, "A Newly Discovered Song by Purcell The Score 4(1951) 2-10:--A transcription of The Meditation (Purcell's setting of words by John Norris) from a MS in the Barber Inst., U. of Birmingham. A miniature solo cantata; for male voice. --ME

PURITANISM: A.Heimert, "Puritanism, the Wilderness & the Frontier," NEQ 26(1953) 361-83:--Shaping of the American Puritan's concept of the "West"; the lure of the three interior Canaans. --H.T.M.

---R.I.Michaelson, "Changes in the Puritan Concept of Calling or Vocation" NEQ 26(1953) 315-36:--The Doctrine of Calling from the Protestant Reformation thru early 17C English Puritans, to the time of Cotton Mather in America. --H.T.M.

---G.L.Mosse, "Puritanism & Reason of State in Old & New England" WMO 9(1952) 67-80:--Some main political ideas of the 17C Renaissance infected segments of Puritan thought on both sides of the Atlantic. --H.T.M.

RAMUS: W.J.Ong "Ramus et le Monde Anglo-Saxon d'aujourd'hui" RLQ 28(1954) 57-66:--Relation between Ramus & current literary criticism dependent upon linguistic contexture. --M.A.H.

REYNARD THE FOX: Charles O. Mish "Reynard the Fox in the 17C" HLQ 17(1953-4) 327-44:--Seeks to show, through discussion of the several 17C versions, that the fortunes of R during the century typify the usual course of popular fiction: rewritten version followed by sequel(s), abridgments, & perhaps imitations & veneration.

SERMONS: P.Miller, "Errand into the Wilderness" WMO 10(1953) 3-32:--Migration of Puritans into the wildernesses of New England; list of entries in exhibition held at RFGCB. --H.T.M.

SPEED: Review of Arlott's John Speed's England III-IV, TLQ 2739(30Jul.54) 490:--Praise for this important facsimile edition. --J.A.B.

TAYLOR: H.Blau, "Heaven's Sugar Cake: Theology and Imagery in the Poetry of Edward Taylor" NEQ 26(1953) 337-60:--Metaphysical imagery.

---W.T.Weathers "Edward Taylor & the Cambridge Platonists" AmLit 26(1954-5) 1-31:--T's considerable debt to the Cambridge philosophers. It accounts inter alia for the reconciliation in him of Puritanism and poetic excellence.

JEREMY TAYLOR: P.Elmen, "Jeremy Taylor & the Fall of Man" MLQ 14(1953) 139-48:--T. reduced the importance of the Fall, minimizing man's earlier imperfection & denying his later degeneration, to reestablish the importance of free choice in moral situations. Discusses Coleridge's criticism of T's position.

VAUGHAN: D.C.Allen "Vaughan's 'Cock-Crowing' & the Tradition" ELQ 21(1954) 94-106:--Traces symbolic values associated with the figure of the cock in classic and Christian legend.

---H.J.Oliver "The Mysticism of Henry Vaughan: A Reply" JEGP 53(1954) 94-106:--Answers (specifically Ker-mode in RES 1950) view that V makes "a mystic's use of the poet's language." --R.L.A.

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